

Composers

SIMON BAINBRIDGE

has recently completed a Viola Concerto for Walter Trampler, who is expected to perform it in the Arts Council Contemporary Music Network Tours of 1977-8.

DAVID BEDFORD

The first London performance of *The Ones That Walked Away From Omelas* (Nash Ensemble conducted by Bedford) was given in the Q.E.H. on 5 January, 1977.

BERNARD BENOLIEL

Malcolm MacDonald is presenting a concert in St. Margaret's Westminster on 5 April, including music by composers with whom he is particularly associated. The programme will feature the London premieres of this American composer's *With St. Paul in Albion* for amplified cello and organ (played by Alasdair Mitchell and Michael Lester-Cribb, who gave the world premiere in Edinburgh in 1975 and repeated the work at the 1976 Edinburgh Festival) and the *Two Movements* for piano after Thomas Mann's 'Doktor Faustus' (played by Peter Hill, who gave the world premiere in Sheffield on 7 March as part of Arts Today—see *POUSSEUR*). Other items include the world premiere—in an organ transcription—of the Meditation *Peace and War* by John Foulds (1880-1939) and music by Busoni, Schoenberg and Nielsen.

SIR LENNOX BERKELEY

is writing his Fourth Symphony, commissioned by the Royal Philharmonic Orchestra. The first performance is scheduled for May 1978. On 24 March 1977 the RPO, conducted by Charles Dutoit, with James Galway as soloist, give the first performance, in the Festival Hall, of a 'Flute Concerto' by Poulenc—an orchestration by Berkeley of Poulenc's Flute Sonata.

ANTHONY CAMPBELL ALLEN

is a British composer (b.1925 in Weybridge) who has settled in Zurich. The English Campbell Allen Society have organized a concert of his work at the Wigmore Hall on Sunday 17 April. Four song-cycles and a Piano Trio—all British premieres—will be heard.

ELLIOTT CARTER

His latest work *Symphony of Three Orchestras* (involving a large symphony orchestra divided in three spatial groupings) received its world

premiere on 17 February by the New York Philharmonic Orchestra conducted by Pierre Boulez. The European premiere will take place on 10 October at the Paris Opera, as part of IRCAM's 'Passage du XXe Siecle'.

EDWARD COWIE

Gesangbuch for a chorus of 24 voices and 12 instrumentalists received its first performance in an a cappella version on 24 January 1977 (BBC Singers conducted by John Poole). He is also writing an opera for the Staatstheater in Kassel, for the 1979-80 season. The working title is *Commedia*.

LUIGI DALLAPICCOLA

Three Questions with Two Answers will receive its first European performance at a BBC studio concert on 9 June, alongside the British premiere of GOFFREDO PETRASSI's Concerto No.7. The concert will be conducted by Zoltan Pesko.

FRANCO DONATONI

Portrait for harpsichord and orchestra has been commissioned by French Radio. The first performance will take place on 5 October with Elizabeth Chojnacka as soloist.

GOTTFRIED VON EINEM

is writing a chamber opera entitled *Der Prozess Jesu* for performance in the collegiate church at Ossiach during the Carinthian Summer Festival of 1979. He has also been commissioned to write a Second String Quartet by the *Gesellschaft der Musikfreunde* in Vienna.

MORTON FELDMAN

An opera in one act has been commissioned by Rome Opera and will receive its first performance on 13 May 1977. *Neither*, to an original text by Samuel Beckett, is scored for soprano solo and full orchestra, and will be conducted by Marcello Panni. *Elemental Procedures* for chorus and orchestra was premiered in Cologne on 22 January. It may be considered as part of a trilogy—the centrepiece between *Orchestra* and *Routine Investigations* (for six instruments).

JEAN FRANCAIX

His Concerto Grosso for flute, oboe, clarinet, bassoon, horn, string quintet and orchestra (1976) received its first performance in Mainz on 27 February 1977. The Mainz Municipal Orchestra was conducted by Dietfried Bernet.

This Concerto was commissioned by the Rhineland Ministry of Culture to mark the Orchestra's centenary.

IAIN HAMILTON

His first opera *The Royal Hunt of the Sun* had its world premiere on 2 February by the English National Opera at the London Coliseum. *The Alexandrian Sequence* (1976) was written for the London Sinfonietta, and is scored for four woodwind instruments, three brass and five strings. The premiere, at The Maltings, Farnham, was part of the first of nine concerts in the Sinfonietta's national tour. The first London performance was given in the Q.E.H. on 2 March.

HANS WERNER HENZE

directed the first performance of his arrangement of Wagner's *Wesendonck-Lieder* in Cologne on 25 March. The soloist is Ortrun Wenkel (contralto) with the Cologne Radio Symphony Orchestra.

ROBIN HOLLOWAY

The London premiere of *Concertino No. 3 (Homage to Weill)* was on 2 March at the Queen Elizabeth Hall. Holloway has recently completed, among other works, a *Romanza* for violin and orchestra and a song-cycle for Peter Pears.

WITOLD LUTOSLAWSKI

Mi-parti for orchestra, premiered under the composer's direction by the Concertgebouw in Amsterdam in October 1976, will receive its British premiere during the Edinburgh Festival (on 31 August). Lutoslawski has written a new work for voice and orchestra, *Les Espaces du Sommeil*, for Dietrich Fischer-Dieskau—the first performance is scheduled for March 1978 in Berlin.

ELIZABETH MACONCHY

celebrates her 70th birthday on 19 March. The BBC is marking the occasion with a concert devoted to four works: Suite for orchestra, *The Land*, *Variazioni Concertante* and *Ariadne* (Heather Harper with the BBC Northern Symphony Orchestra conducted by Raymond Leppard). Her new *Sinfonietta* will be premiered in Chelmsford by the Essex Youth Orchestra on 23 April, and her Eleventh String Quartet has been commissioned by the City Music Society for performance in November.

NICHOLAS MAW

has completed a new version of his *Serenade*. This work, for 'a Schubert-sized orchestra', was originally in three movements; it now has four, two of which are completely new.

PETER MAXWELL DAVIES

The London Sinfonietta will give the first performance of *A Mirror of Whitening Light* in the Q.E.H. on 23 March. The first performance of a new choral work, *Westerlings*, will take place in Uppsala on 26 May. This was commissioned by Uppsala University for their 500th anniversary.

The Martyrdom of Saint Magnus is a new full-length chamber opera commissioned by the BBC for the Queen's Silver Jubilee. The first performance will take place in Saint Magnus Cathedral, Kirkwall, Orkney, on 18 June.

ALLAN PETERSSON

His Symphony No. 13 is to be premiered at the Bergen Festival in late May by the Harmonien Orchestra. The composer is currently at work on Symphony No. 14.

HENRI POUSSEUR

was in England early in March to take part in Arts Today, 'a celebration of today's music, art, poetry and drama, organized by Douglas Young in collaboration with promoters in the East Midlands area, and brought together under the auspices of East Midlands Arts'. Pousseur gave two lectures (at Leicester and Nottingham Universities) and there were several concerts featuring his music, notably the premiere of $1\ 9/8/4$ for solo cello, specially written for Rohan de Saram.

ARIBERT REIMANN

The first British performance of *Wolkenloses Christfest*, a Requiem for baritone, cello and orchestra to texts by Otfried Büthe, took place in the Festival Hall on 3 March (Dietrich Fischer-Dieskau and Siegfried Palm with the New Philharmonia Orchestra conducted by Hans Zender).

GEORGE ROCHBERG

The first British performance of Rochberg's Violin Concerto will take place in the Festival Hall on 17 March (Isaac Stern with the London Symphony Orchestra conducted by Andre Previn).

TONA SCHERCHEN-HSIAO

Her orchestral work *Oeil de Chat* received its premiere last October at Angers (with subsequent performances at Nantes and Paris) by the Orchestre des pays de la Loire conducted by Ivo Malec. She is at present composing a Wind Quintet.

KURT SCHWERTSIK

His full-length score to Jochen Ulrich's ballet *Walzerträume* was premiered by the Tanz-Forum of the Cologne Opera on 16 February, with further performances on 25 February, 1 and 4 March. He has recently written the incidental music for a production of Goethe's *Urfaust* at the Theater im Burgenland (director Penelope Georgiou). The production, which has been seen in the Burgenland and in Vienna, is remarkable in several respects, not least for the appearance of the composer H. K. GRUBER in the role of Valentin and another composer, OTTO M. ZYKAN, in that of Mephisto. In the small instrumental ensemble, Schwertsik himself plays the electric piano and his wife Christa the guitar.

KHAIKOSRU SHAPURJI SORABJI

The London premiere, first performance for 40 years, and second-ever complete performance of his mammoth *Opus Clavicembalisticum* (1929-30)—still probably the longest single work for solo piano ever published—will be given in the Wigmore Hall by Yonty Solomon in June. Sorabji has recently completed his Sixth Symphony (*Sinfonia Magna*) for piano solo.

JOHN TAVENER

Canticle of the Mother of God for unaccompanied soprano solo and chorus was commissioned by the Cantores in Ecclesia for the Rye Festival and will receive its first performance there on 22 April. There will be a second performance at the Bath Festival on 10 June. Also at Bath, on 6 June, the first performance will take place of a short opera for soprano (Elise Ross), tenor (Kenneth Woollam) and ensemble, entitled *A Gentle Spirit*. It is based on the Dostoyevsky short story, with libretto by Gerard McLarnon.

DOUGLAS YOUNG

was largely responsible for Arts Today (see POUSSÉUR) which included the first performance (28 February) of his own *Islands and Journeys*, 'a large-scale composition for young musicians (7-14 years) . . . a journey around the world in 80 minutes'.

Periodicals

THE MUSICAL QUARTERLY. Editor: Christopher Hatch; published by G. Schirmer Inc., 866 Third Avenue, New York 10022.

Vol. LXII No. 3, July 1976

Frank W. Hoogerwerf, *Willem Pijper as Dutch Nationalist*. pp. 358-373

Vol. LXII No. 4, October 1976

Robert Orledge, *Debussy's 'House of Usher' Revisited*, pp. 536-553

JOURNAL OF THE ARNOLD SCHOENBERG INSTITUTE. Editorial Director:

Leonard Stein; published three times yearly (October, February, June) by the Arnold Schoenberg Institute, University of Southern California, Los Angeles, California 90007. October 1976, Vol. 1, No. 1.

Alexander L. Ringer, *Arnold Schoenberg and the Prophetic Image in Music*, pp. 26-38. Paul A. Pisk, *Memories of Schoenberg*, pp. 39-44.

MUSIC JOURNAL. Editor: Guy Freedman; published ten times yearly by Sar-Les Music, Inc., 370 Lexington Ave., New York, N.Y. 10017.

Guy Freedman, *An Hour + 4' 30"* (with John Cage), pp. 6-10. Walter Simmons, *Paul Creston: Maintaining a Middle Course*. pp. 12-13.

PERSPECTIVES OF NEW MUSIC. Editor: Benjamin Boretz; published twice yearly by Perspectives of New Music, Inc. All correspondence to Perspectives of New Music, Department of Music, Bard College, Annandale-on-Hudson, N.Y. 12504.

Spring-summer 1975, Vol. 13, No. 2.

Towards the Schoenberg Centenary, V: Alexander Goehr, *The Theoretical Writings of Arnold Schoenberg*, pp. 3-16. Michel P. Philippot, *Arnold Schoenberg and the Language of Music*, pp. 17-29. Paul Lansky, *Pitch-Class Consciousness*, pp. 30-56. Roberto Gerhard, *Schoenberg Reminiscences*, pp. 57-65. Godfrey Winham (1934-1975), *To Prove My Love* (published in memoriam), pp. 67-83. Ben Johnston, *The Corporealism of Harry Partch*, pp. 85-97. Frank L. McCarthy, *Electronic Music Systems: Structure, Control, Product*, pp. 98-125. J. K. Randall, 'a Soundscroll', pp. 126-149. John Sellick, *Pitch and Duration as Textural Elements in Lutoslawski's String Quartet*, pp. 150-161. William Hutchinson, 'Explaining Music' by Leonard B. Meyer, pp. 162-165. Christopher Wintle, *An Early Version of Derivation: Webern's Op. 11/3*, pp. 166-177. Robert Shallinberg,